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find the paradigms divided and framed by significant lines and irregularities minimized, as in omitting those stems of irregular verbs which are not irregular, in naming all the few third declension adjectives which have *-er* in the masculine nominative singular, in taking the isolated *caput* out of the sample paradigms. He will find the distinction between verbs and verbal nouns emphasized both in the paradigms and in specific precept (319), and an admirable treatment of the much-muddled gerund and gerundive (988, 989), as well of *quod*, conjunction, 787, 788, 846, 791, *iste* 1053, and *ipse*, 1060-1062.

After studying this grammar one hardly knows which to admire most in Professor Lane — his industry, his accuracy, his fine taste, his keen intellect, or his sterling good sense. Professor Morgan has honored the memory of his teacher by the fidelity, skill, and sympathy with which he has revised, augmented, and abridged.

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Dido: an Epic Tragedy, a dramatization from the *Æneid* of Vergil, arranged and translated by FRANK J. MILLER, the University of Chicago; with Stage Setting, Actions, and Music by J. RALEIGH NELSON, the John Marshall High School. Silver, Burdett & Co. Pp. 88. price, \$1.00.

EVERY fresh attempt to represent in modern form the spirit of an ancient master is sure to receive a hearty welcome; and a constantly increasing number of scholars find it a congenial task to give to the world translations that shall rise above the level of the "dry Bohns of classical literature." Professor Miller, in the present work, has undertaken not a mere translation of portions of the *Æneid*, but has happily hit upon the more novel plan of placing the Dido episode in dramatic form. His theory, briefly stated in the preface, is this: "The epic is a drama on gigantic scale. . . . While such gigantic dramas could be presented on no human stage, in them all are lesser actions of marked dramatic possibility. . . . In the *Æneid* is found, among the minor parts which make up the epic whole, a dramatic action well-nigh complete, the love story of *Æneas* and Dido."

The dialogue of the four acts of the play is taken directly from Virgil, the exact reference to the original being conveniently indicated at the beginning of each speech. Occasionally a passage is introduced in a different connection, as the famous comment upon the murder of Polydorus

"Quid non mortalia pectora cogis,

Auri sacra fames?"

which is rendered

"O awful, quenchless thirst of gold: 'Twas ever thus,

That thou hast spurred the hearts of men to deeds of blood,"

and forms the exclamation of *Æneas* when he hears from Venus the story of the slaying of Sychaeus by Pygmalion.

Beginning with the meeting, soon after their landing in Africa, of *Æneas* and Achates with Venus, as told in the first book of the *Æneid*, and necessarily omitting the long narrative of *Æneas* in the second and third books, the action rapidly advances through the story as narrated in the fourth book, until in the last act the dramatic climax is reached in the death of Dido.

Professor Miller's rendering of the Latin is faithful and graceful. Of course, one does not feel quite satisfied with

"And those our mortal hopes defeated and o'erthrown
Are mourned by human tears,"

as a paraphrase of

"Sunt lacrimae rerum et mentem mortalia tangunt,"

but then what translation can do justice to Virgil's exquisitely tender line ?

Two lyrics introduced by Professor Miller arouse particular admiration : the first, a hymn to the dawn, sung by a chorus of Carthaginian maidens at the beginning of the first act ; and the second in the banquet scene, the pleasing song of Iopas, suggested by a few lines in Virgil's narrative.

"Of the orb of the wandering moon I sing,
As she wheels through the darkening skies ;
Where the storm-brooding band of the Hyades swing,
And the circling Triones arise ;
Of the sun's struggling ball,
Which the shadows appall
Till the menacing darkness flies ;

Of the all-potent forces that dwell in the air,
With its measureless reaches of blue ;
The soft floating clouds of gossamer there,
And the loud-wailing storm-rack too ;
Of the rain and the winds,
And the lightning that blinds
When its swift-darting bolt flashes through ;

Of the marvels deep-hid in the bowels of earth,
In the dark caves of ocean confined,
Where the rivers in slow-trickling rills have their birth,
And the dense tangled mazes unwind ;
In the deep underland,
In the dim wonderland,
Where broods the vast cosmical mind.

Of the manifold wonders of life I sing,
Its mysteries striving to scan,
In the rippling wave, on the fluttering wing,
In beast and all-dominant man.
'Tis the indwelling soul
Of the god of the whole,
Since the dawn of creation began."

These songs have been set to music by Mr. J. Raleigh Nelson. The first eleven lines of the *Æneid* with the accompaniment of Professor Stanley, of the University of Michigan form the prelude. Ample descriptions of the stage setting not only add to the reader's interest, but will also do much in rendering possible the production of the play by classes in school and college.

One may confidently predict for the work a grateful reception by teachers of Virgil, and a fulfillment of the author's hope that it "may assist the pupil in school and at home to a fuller appreciation of the power and beauty of the great Roman poet."

The publishers are to be congratulated upon the attractive appearance of the volume.

EDWARD A. BECHTEL

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The Forms of Prose Literature, by J. H. GARDINER, Instructor in English at Harvard College. New York: Charles Scribner's Sons, 1900. xiii + 498 pp. \$1.50.

A TEACHER of rhetoric has reason for rejoicing when he finds in the preface of a book on rhetoric and composition an acknowledgment of obligation to Professor James's *Principles of Psychology*, for what is just now particularly needed in the field of rhetoric is the psychological interpretation of rhetorical principles by scholars who are trained in both sciences. Such an acknowledgment is made in the preface of Mr. Gardiner's large and attractive volume on the Forms of Prose, and an examination of the contents of the volume shows that the acknowledgment is not made without reason. Unfortunately for the cause of scientific rhetoric, however, Mr. Gardiner, although he knows his psychology so well, uses it less as an instrument of investigation than as an intellectual stimulant. For this, perhaps, his environment is responsible. There are colleges, I believe, where, traditionally, rhetoric is held to be not a science, but an art. A teacher in one of these colleges, and a high authority in rhetoric, has said that rhetoric "neither observes, nor discovers, nor classifies." I fear that Mr. Gardiner wrote under the spell of this anathema. To be sure, he observes, he discovers, and he classifies, as every writer on rhetoric has done since the time of Corax; but he is afraid he will be caught at it. He shakes the boughs of the Tree of Knowledge with a furtive glance behind him, and on slight provocation bolts into the broad highway of Conventional Precept. Let us wish him greater courage in his next attempt. Meanwhile, in the present dearth of original investigation in rhetoric, we may be thankful for small favors.

The book consists of two parts, an introductory part on the theory of the forms of prose and the art of writing them, and an illustrative part. In the introduction Mr. Gardiner attempts to classify prose discourse on psychological principles. To do so he calls attention to the two elements of which all experience is compounded, Thought and Feeling. These elements, though they are found in all literature, are combined in varying proportions in its different types. If feeling is in preponderance we have the Literature of Feeling; if thought is in preponderance we have the Literature of Thought. Thus far all is plain sailing, though the classification really takes us very little beyond DeQuincy's Literature of Knowledge, and Literature of Power. But now we meet one of the most difficult and baffling of rhetorical problems. How, upon this same principle, may we logically derive and distinguish the commonly accepted forms, description, narration, exposition, argument, and persuasion? Here, where we need most help, Mr. Gardiner leaves us in the lurch. "These divisions," he says, "are artificial and largely arbitrary," and he goes on to say: "After simplifying the matter